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Sketching with Pastels

FAST, SPONTANEOUS, PERMANENT

by Flora B. Giffuni

Pastel as a painting medium is not limited to the popular definitions of the word: lightness, tenderness, softness. On the contrary, in the hand of an artist who wants to express himself forcefully, the pastel medium can be a very strong, vibrant one.

As with all media, the artist controls his material; it should not work the other way around. Therefore, heavy pressure on the stick of pastel will produce a definite shape of color, and a light, delicate touch will fuse the color with the already applied pastel.

Unlike painting with oils and acrylics, media that are customarily painted opaquely using admixtures of white, Grumbacher soft pastels are pre-mixed in seven value gradations: the mass tone (identified by the letter "D"), two tones shaded with black ("A" and "C"), and four tones tinted with white ("F," "H," "K" and "M"). The pastel painter intermixes by applying particles of pigment one on top of the other. The tooth (or texture) of the paper pulls these particles off the sticks, while the color of the paper makes it easier for the artist to record his subject. A surface that's sympathetic to your way of working, as you can see, is all important. I prefer a middle-value tan or gray. This may be a sheet of HYPRO® Paperfabric that I prepared with toned Hyplar® Modeling Paste or Grumbacher Charcoal-Pastel papers (#1029) that offer the painter a choice of thirteen colors.

I do a loose construction of my subject wth a sharpened stick of Golden Palette® Pastel in a color that's slightly darker than the paper. The Golden Palette line contains sticks that are harder than the traditionally soft pastels. Originally designed for commercial artists, Golden Palette Pastels are ideal for the easel painter because a majority of the colors are permanent.

At this point, my concentration is on placement, scale, composition and graceful movement. I work from dark to light, first relating my shadow values, which are massed in with the flat side of my Golden Palette Pastel stick. I use a light touch here, never saturating the pores of the paper, never rubbing with finger or stump, and never erasing. Errors can be lifted with a razor blade or a chamois, thus protecting the tooth of the paper. The paper itself is utilized as much as possible for the middle tones as well as for the background. This approach is called the "Pastel Sketch"—which I prefer—for it permits the subject to be woven into the paper rather than applied over it. On the other hand, when every inch of the paper has been covered with pastel, we then have a "Pastel Painting."

	On Tan Paper	On Gray Paper
Construction:	Golden Palette Raw Sienna	Golden Palette Alizarin Crimson
Reconstruction:	Burnt Sienna	Thio™ Violet
Shadows:	Massed in with Burnt Sienna	Massed in with grayed Madder Lake
Lights:	Massed in with tinted Lemon Yellow	Massed in with Cadmium Red Light
Shadows:	Colors superimposed over mass tones: Olive Green, Burnt Sienna, Raw and Burnt Umbers.	Colors superimposed over mass tones: grayed violets, grayed blues.
Lights:	Colors superimposed over mass tones: Cadmium Orange, Cadmium Yellow Deep, Cadmium Red Light	Colors superimposed over mass tones: Lemon and Cadmium Yellows, Cadmium Orange, Cadmium Red Light

The lights are massed in last, again lightly, never hitting the highest light or the strongest dark at this stage. A more careful reconstruction with a darker color will force the use of rich colors. Again, working from dark to light, I select my colors, this time exclusively soft pastels; these must harmonize with the color of the paper which really dictates their choice. I juxtapose different hues within each value. The drawing and color of the parts nearest to me are emphasized: the far planes can recede into the paper by being stated only in line without color. Cross-hatching and indefinite lines of a lighter or darker color over the initial mass tones can add interest to a passage. My selection of either a tan or gray paper will dictate my palette of colors.

The Edgar Degas® set of 96 soft pastels is as complete as you'll want for value range and hue selection. The quality is superb because all the sticks are consistent from color to color. You'll find none of the annoying crumbling and waste of some other makes. Golden Palette Pastels are available in sets of twelve, twenty-four, forty-eight and seventy-two colors. ■

The year 1973 was a notable one in the life of Flora Giffuni. That was when the Pastel Society of America made an impact on the art scene with a "Pastels Only" exhibition, the first one ever held in this country. Founded by Mrs. Giffuni—who is also its president— the P. S. A. boasts a roster of pastellists that is a veritable "Who's Who" of American painting. Mrs. Giffuni, also a member of American Artists Professional League, National Arts Club, Catharine Lorillard Wolfe Art Club, and others, has won a number of awards in pastel painting and has had seven one-man shows. She is represented by the Reyn Gallery of New York City.

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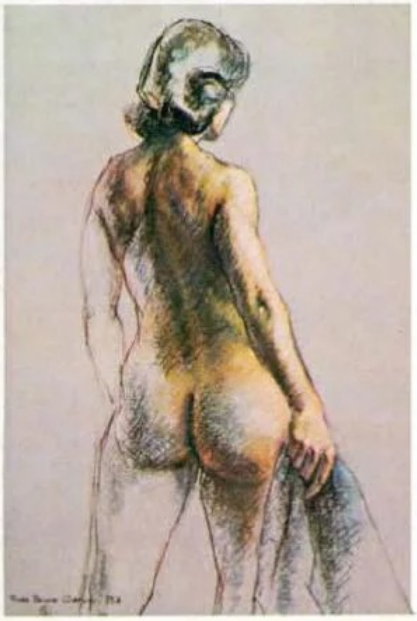
The Red Ribbon, 18" x 24" (45.7 x 61.0cm), Pastel on Beige Grumbacher Charcoal-Pastel Paper (#1029-3). Collection Merit Builders. Artist Giffuni starts all of her sketches with the harder-textured Golden Palette® Pastels.

Torso, 18" x 24" (45.7 x 61.0cm), Pastel on Light Gray Grumbacher Charcoal-Pastel Paper (#1029-6). Collection Cushman & Wakefield. A cool background calls for a cool palette of colors.

Nude Holding Drape, 18" x 24" (45.7 x 61.0cm), Pastel on Light Gray Grumbacher Charcoal-Pastel Paper (#1029-6). An ideal pastel sketch: fast and spontaneous.



Sticks of Golden Palette Pastel can be sharpened to a fine point for sketching.

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TEACHER FEATURE

Shirley Landgraf's Caribbean Holiday

It's always been my opinion that the greatest strides in an artist's progress takes place when he or she is free of interruptions and the pressures of a busy schedule, allowing steady work at the artist's own pace. On the other hand, one of the biggest problems of the part-time artist is clearing such extended periods of time to paint. Conversations with students in my adult education and private art classes confirmed this, and I was surprised at how many of my students really longed for this sort of painting vacation.

As I thought of how I might arrange such a trip, I remembered Grand Bahama Island which I'd visited in the past on a vacation. I'd been impressed with the area as a painting spot and, in addition, its location was just what the doctor ordered for winter-weary artists from Western New York State.

The response to this projected trip was enthusiastic. I soon had a group of painters plus two craftsmen who wanted to sketch for future batik designs. We stayed at the Grand Bahama Hotel and Country Club which is also a wildlife sanctuary that is supervised by the Florida Audubon Society.

Because I normally teach watercolor, most of the painters stayed with that medium and followed my suggestion for traveling light by equipping themselves with a Grumbacher Brilliant™ Symphonic® Watercolor Set (#30/17), a selection of Red Sable brushes (series 197) and 1" and ½" Aquarelle™ Sabeline brushes (#6142) and quarter- and half-sheets of 140 lb. cold pressed Capri® Watercolor paper. I've found, incidentally, that students often prefer smaller size sheets so that they can capture a scene before the sun and shadows have moved beyond their ability to correct. Their paintings were excellent; the paint dried quickly in the tropical heat and beautiful, spontaneous effects could be achieved.

Our days were simple. Early morning and late afternoon painting sessions took advantage of the most interesting shadows and richest colors of the tropics. Each day, I gave a short demonstration at one of the sessions and allowed the students to work on their own for the rest of the time. Midday was for rest, swimming, or developing a suntan, and evenings were for critiques. At these sessions, each day's work was shown and the lively discussion was stimulating and helpful to all. Each participant was intent on doing his or her best but was still sincerely interested in the work of others.

In my teaching, I stress the importance of making a small value sketch before starting a painting, and as the week went on the students realized that these sketches had an increasing influence in strengthening their finished work. All in all, it was a very satisfying week. The students felt they'd finally accomplished goals they could never have reached in the work-a-day world at home, and the most frequent comment as we left the Bahamas was "Let's do it again, Shirley." ■

Far from the icy blasts of home town Tonawanda, a Buffalo, N.Y., suburb, Shirley Landgraf, in center, works in the early morning Caribbean sunshine with students Sara Harvey and Priscilla Kern.

Flanked by two massive Royal Palms, Karen Lesinski, Beth Pedersen and Carol Ann Hedges find an abundance of subject matter on the lush Grand Bahama Island.

Teacher Landgraf puts a few moments off to good use with a quick sketch of the colorful Caribbean shore.

What can be more pleasant than a critique session in such a magnificent setting?

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HOME ON THE RANGE WITH STEFAN KRAMAR

The Texas Panhandle is a land of rolling plains, meandering ravines, and deep glowing canyons. It is populated with strong people, beautiful cattle, horses, and diverse subject matter. There are many people who can't understand why anyone would want to paint this stark, harsh, flat part of Texas. But there's a subtle and spectacular beauty that I see in the wide expanse of shrubby landscape. My painting of "Clarendon Country" expresses what I feel.

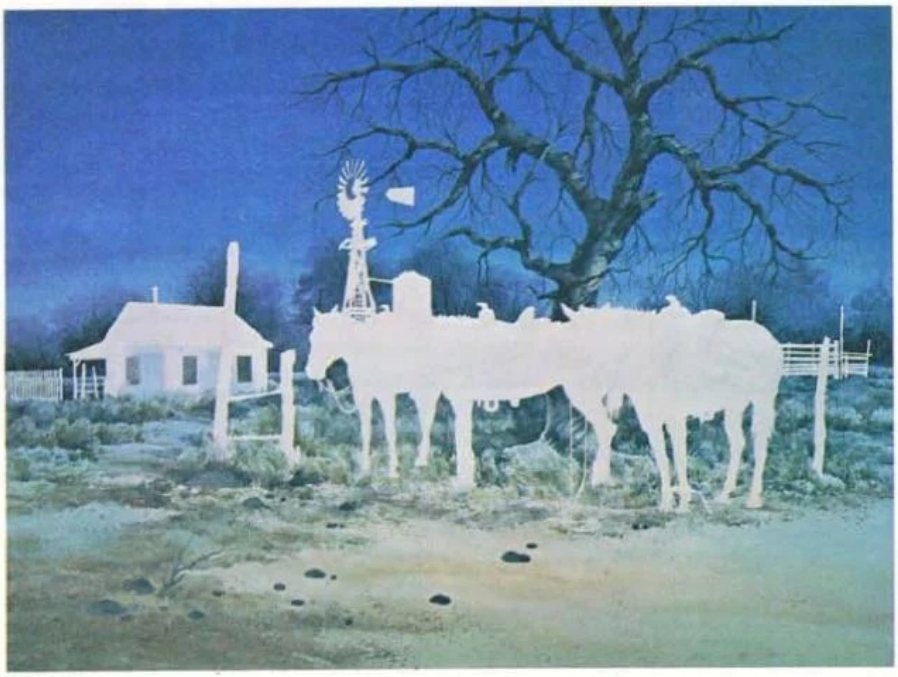
After selecting one design from the sketches I did first, I penciled the details on a Capri® Rough Watercolor Board. In order to save pure whites, I used Miskit™ Liquid Frisket for the windows. Then, I toned the board with a wash of grayed Thalo® Blue and Burnt Sienna with Yellow Ochre added to the bottom area. Once this tone was dry, I masked out the other areas — windmill, horses, fence — with Miskit. My procedure for the rest of the painting follows:

STEP 1. Now I wash in the sky and middle ground in their proper values, wet-in-wet on the back trees. I start to establish the grasses, rocks and large trees. All my colors are Grumbacher Finest™ Watercolors: Thalo Blue, Burnt Sienna, Yellow Ochre, Raw Sienna, Raw Umber, Brown Madder. I let the painting dry completely and then remove the Miskit "mask" from the horses, fence and windmill.

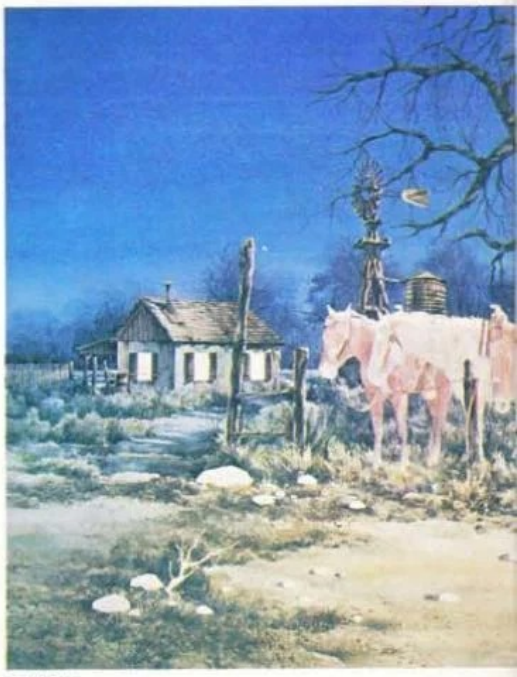
STEP 2. I re-establish the details with pencil, finishing the background, foreground, and starting the first washes in the horses.

STEP 3. I finish the horses, window lights and other details, adding final accents. A mat knife and Chinese White were used for the highlights. Colors added to the palette for this phase of the painting are Cadmium Red Light, Cadmium Yellow Medium, Alizarin Crimson and Payne's Gray.

Materials used:
Grumbacher Finest™ Watercolors
5118R — Capri® Rough Watercolor Board
6658 — Light Ox Hair Single Stroke Brush, size 1″ and 1½″
874 — Sabeline Watercolor Brush, sizes 24 and 28
197 — Red Sable Watercolor Brush, sizes 2, 5, 12
7357 — Red Sable Script Brush, size 4
3647 — Ox Hair-Bristle Varnish (Flowing) Brush, size 2″
559 — Miskit™ Masking Liquid Frisket.



STEP 1



STEP 2

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STEP 3. *Clarendon Country, 22" x 30" (55.9 x 76.2cm), Watercolor on Capri® Rough Watercolor Board.*

Stefan Kramar claims that he has no place in his art for anything except strict discipline. He is dedicated to traditional art and wants to communicate to others the beauty and wonder he sees in the world around him. His world is Amarillo and the rest of the Texas Panhandle where he lives and paints. Mr. Kramar has won more than fifty national and regional awards, among them Best in Show and three other top awards at the 24th Annual Texas Watercolor Society Exhibition at San Antonio. Twenty-nine of his western watercolors appear in "Stefan Kramar's Panhandle Portrait," published in 1974 by Pemberton Press. Mr. Kramar conducts six to eight workshops each year, devoting the rest of his time to his own painting.

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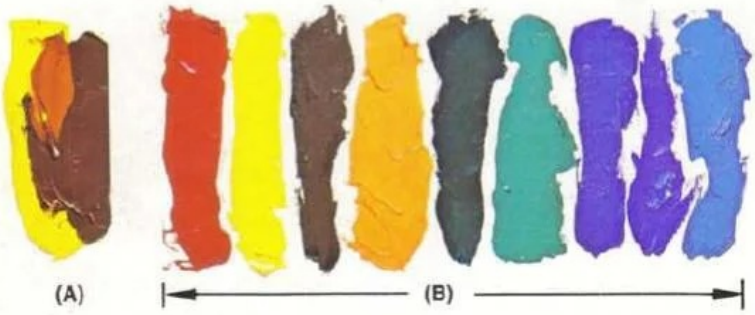
NEW BRILLIANCE WITH GOLDEN PALETTE® - THE AFFORDABLE OIL COLORS

by William L. Ryan

You can tread primal jungles a coconut's throw away from town. Here, Mexico's great Sierra Madre del Sur Mountains fall from towering heights into the Pacific. Unspoiled greens laced with earthy browns make the greens appear greener. A fresh, restless vitality is everywhere. Indians from the provinces, clothed in splendid regional dress, walk side by side with Mexico's newest generation. This is Manzanillo — a land of contrasts and living color.

I've painted many subjects in or near Manzanillo (MAN-ZAN-KNEE-OH) on Mexico's beautiful west coast. One of them is the watercolor pictured on these pages. Painted on location, it abounded in bright, vivid



(A)—The artist used only two colors — Burnt Sienna and Lemon Yellow — in painting Step 1.

(B)—As the painting progressed, Mr. Ryan added this range of colors to his painting. For the finishing touches, he substituted Titanium White for the Zinc White that he started with.

colors and rich tropical ambiance. I wanted to paint this very same scene, back in my studio, using oil colors. My challenge: to retain the color freshness and brilliance in my transition to an oil painting, at the same time maintaining the inherent characteristics of the oil medium. An interesting prospect — the aquarelle with its direct, fluid, transparent style and paper whites versus the opaque quality of oils and their possibilities for textural effects.

I chose to paint with the new Golden Palette® Artists' Oil Colours on a panel of pressed wood which I lightly sanded and then coated with Hyplar® Acrylic Gesso (#525) thinned with water. (You may use this Gesso as a ground for either Hyplar® Acrylic Artists' Colors or oil paints.) After this had dried, I applied a heavy coat directly from the can, and then textured this coat with a metal comb that I swirled in a circular motion. As soon as the panel was completely dry, it was ready for painting.

STEP 1. My drawing was done in a simple, linear manner with strong "reference darks" that aided in "locking in" the value range. I used Burnt Sienna thinned with turpentine. My brush, a Red Sable Renoir® (#626R), size 20, is capable of fine line renderings using the point; it has the added advantage of blocking in large areas of tone. Then with Lemon Yellow, also thinned with turpentine, I laid in a wash with a very large Gainsborough® White Bristle brush (#1271R), size

The Lagoon, Manzanillo, Mexico, 18" x 24", (45.7 x 61.0cm), Watercolor on Capri® 300 lb. Rough Watercolor Paper © 1978 by William Lawrence Ryan. All rights reserved. Painted on location, this watercolor painting became the subject for the artist's oil painting.

STEP 1 ▲

▼ STEP 2

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STEP 4. The finished painting. *The Lagoon, Manzanillo, Mexico, 18" x 24", (45.7 x 61.0cm), Oil on Gessoed Pressed Wood Panel.*
© 1979 by William Lawrence Ryan. All rights reserved.

20 . I covered much of the surface quickly. This surface dried fairly fast because of the amount of turpentine that I used. The dominant whites that remained on the painting pleased me; it was so reminiscent of watercolor.

STEP 2. Here, I blocked in large areas of color in the warm foreground and the building, the green middle ground and the sky. I used all bristle brushes, including Mussini® Flats (#4277F), sizes 6, 8, 10, 12 and Edgar Degas® Filberts (#4229), sizes 4, 6 and 10. Filberts are oval-shaped flat brushes that were the favorites of the Old Masters (or so it has been reported). Their unique construction gives them the capabilities and stroke characteristics that are unlike any other brush shape. At this point, some yellow and browns from the underpainting showed through due to the roughness of the texture. The comb swirls created rivers and valleys that accepted or rejected colors, depending on the manner and consistency of my application. The painting now began to take a more orderly form. I used Zinc White throughout this stage; it yields richer tints in admixture with other colors or combinations of colors. In addition to the colors mentioned, I used Cadmium Red Medium, Cadmium Yellow Pale, Burnt Umber, Yellow Ochre, Cadmium Orange, Phthalo Green, Emerald Green, Cobalt Blue, Ultramarine Blue and Cerulean Blue. Golden Palette Artists' Oil Colours handled beautifully and intermixed well. They performed equally well with both brush and knife applications. My medium was Grumbacher Oil Painting Medium II (#576).

STEP 3. In this step of the painting (not illustrated), I switched to painting knives of various shapes and sizes (#876, sizes 10, 12, 14 and 17). Knives serve two purposes: mixing colors on the palette, applying colors to the painting support. Comfort of handling, combined with resilience and the ability to take punishment are prime qualities of these important painting tools.

STEP 4. Finishing the painting. Since basic color and value were already established, the concentration moved to color enrichment and texturing with heavy impasto applications. Now, I substituted Titanium White for Zinc because I wanted a white with greater covering power.

All that remains to be done is a final varnish for protection and color enhancement. Of course, I'll be able to do this only when all the colors are thoroughly dry; this could be as long as a year. But what's another year after such a happy painting experience? ■

William Lawrence Ryan was born in New York, graduated from New York University and Cooper Union, and continues to teach and write in the art field. His work is in the permanent collections of thirty museums throughout the world. Mr. Ryan is an active exhibiting artist in all media and does an occasional seminar. He authored the forthcoming, "The Watercolor Syndrome™" which combines his world travels with step-by-step painting adventures.

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ULTRA-REALISM IN THE UNORTHODOX WAY

by Douglas Wiltraut

When we talk about an artist's method of painting, we are usually referring to a regular, orderly procedure of working that is comfortable for the artist and which consistently produces pleasing results. If one were to spend a lifetime observing artists at work, I'm sure it would be difficult to find any two that work precisely the same way. Often, traditional methods will be modified to meet specific needs, and the artist — especially a self-taught one — will work in a completely unorthodox manner but one that works for him.

My procedure would fall into the latter category. I was seriously set in my ways before I reached college. Well meaning professors would say: "If only we could get you to change your method," but I had already learned how to achieve the effects I was after through trial and error and I was comfortable with my own techniques.

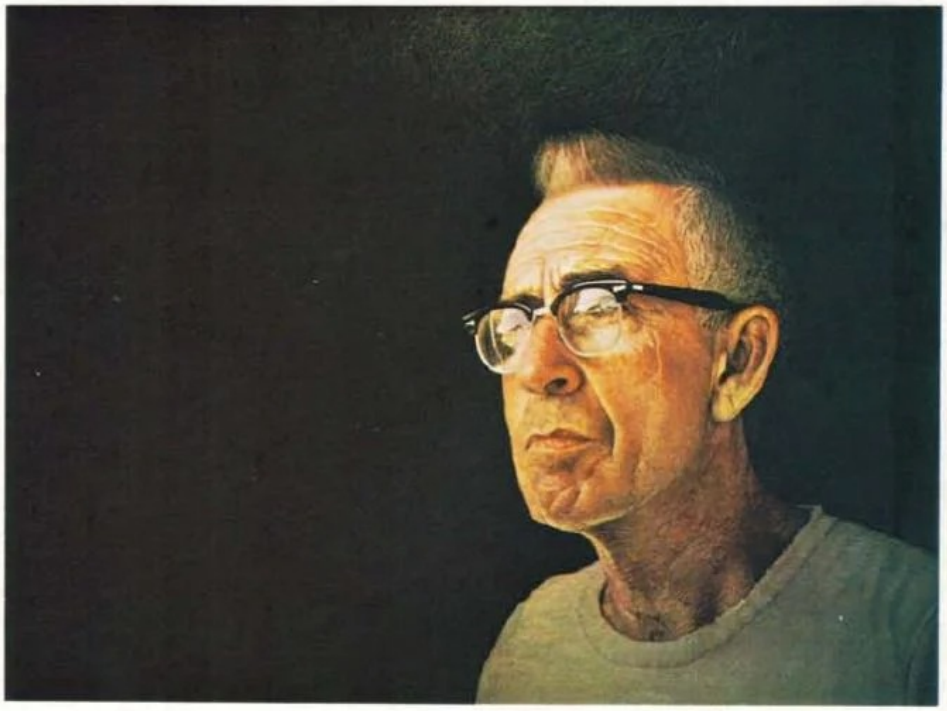
For the past few years my excitement has come from painting people. I began to recognize unique characteristics in close friends and acquaintances. Some were painted for their visual imagery and others for what they symbolized or meant to me.

I begin by drawing a pencil outline of the figure on a pressed wood panel that's been coated with Hyplar® Gesso and then sanded to a smooth finish. First I paint the background with a network of cross-hatches, producing very subtle tonal variations and building a solid foundation. I may work on the background for weeks, allowing this to be my mental fermentation period, during which time I think of nothing but the subject.

When the background is covered, I begin painting the face. There is no simple formula for so-called flesh tones. The soft pastels in an old man's cheek, the vitality in the skin of a youngster, and the way these colors look in morning light as opposed to light in the afternoon, all demand individual study; the student, then, must create his own formula for each situation. To simplify this I use a limited palette of these Hyplar® Acrylic colors: Cadmium Yellow Medium, Yellow Ochre Light, Cadmium Red Medium, Thalo® Crimson, Cobalt Blue, Ultramarine Blue and Titanium White. I apply all of my colors with red sable watercolor brushes, Grumbacher's marvelous 187 Rubens® series.

I create my skin tones by combining a foundation of cross-hatching with an optical "mix" of color dots. These dots lose warmth and intensity as they recede in the picture plane. This use of atmospheric perspective compressed into the area of a face by use of tiny contrasting dots of color creates a "living" skin, one that vibrates and has a pulse beat. ■

Douglas Wiltraut graduated from Kutztown State College in 1973 with a BFA degree in painting. Since that time his work has been accepted in many regional and national exhibitions where he has won numerous awards. In addition to works in both private and public collections, a commissioned portrait of Myres S. McDougal, Sterling Professor of Law, Emeritus, Yale University, now hangs in the permanent collection of the Yale Law School Library. The Stony Run, Pa., artist is a member of the National Society of Painters in Casein and Acrylic, the Allied Artists of America and the Audubon Artists. He is represented by Capricorn Galleries in Bethesda, Md.



Vintage, 23" x 29" (58.4 x 73.7cm), Hyplar® Acrylics on gessoed pressed wood panel. Collection Mr. & Mrs. Oliver Reese. A portrait of a close family friend who taught the artist a great deal about life. "The model," Wiltraut says, "has wisdom and wit, love for his dog and pride in his craftsmanship. The combination of love and craftsmanship are especially evident in his hobby of restoring old automotive classics to their original condition. He and his cars both possess the rare special qualities that set them apart and earn them the title 'Vintage.'"

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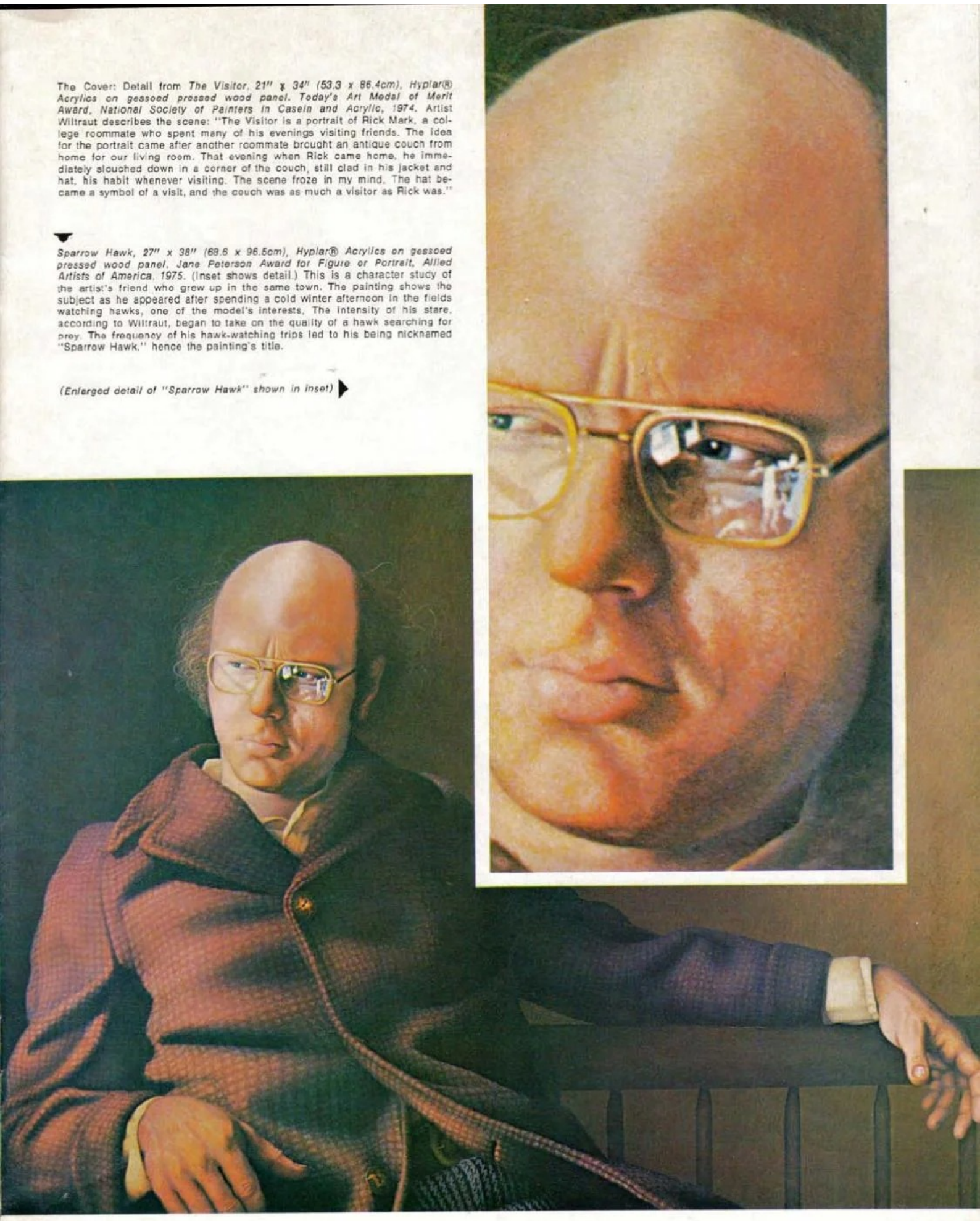
The Cover: Detail from *The Visitor, 21" x 34" (53.3 x 86.4cm), Hyplar® Acrylics on gessoed pressed wood panel. Today's Art Medal of Merit Award, National Society of Painters in Casein and Acrylic, 1974.* Artist Wiltraut describes the scene: "The Visitor is a portrait of Rick Mark, a college roommate who spent many of his evenings visiting friends. The idea for the portrait came after another roommate brought an antique couch from home for our living room. That evening when Rick came home, he immediately slouched down in a corner of the couch, still clad in his jacket and hat, his habit whenever visiting. The scene froze in my mind. The hat became a symbol of a visit, and the couch was as much a visitor as Rick was."

Sparrow Hawk, 27" x 38" (68.6 x 96.5cm), Hyplar® Acrylics on gessoed pressed wood panel. Jane Peterson Award for Figure or Portrait, Allied Artists of America, 1975. (Inset shows detail.) This is a character study of the artist's friend who grew up in the same town. The painting shows the subject as he appeared after spending a cold winter afternoon in the fields watching hawks, one of the model's interests. The intensity of his stare, according to Wiltraut, began to take on the quality of a hawk searching for prey. The frequency of his hawk-watching trips led to his being nicknamed "Sparrow Hawk," hence the painting's title.

(Enlarged detail of "Sparrow Hawk" shown in inset)



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The perfect marriage of price and quality...

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ERMINETTE™- THE STRONG BRUSH WITH A TENDER TOUCH

by the Editors of Palette Talk

Many years ago, an artist of our acquaintance told his students: "If you know what you're doing you can do it with a broomstick, but use a sable brush—it's easier." If he would be around today, we're sure that the venerable painter, despite his traditional inclination, would make the same pronouncement about Grumbacher Erminette brushes.

Made with synthetic hair, Erminette brushes are extremely resilient and very soft and, in most sizes, they are almost half the price of red sable brushes. Erminettes provide the solution for budget-minded painters, professionals as well as amateurs. And they're available for all painting media.

There are Bright shapes for the oil painter; Aquarelle™ brushes for the watercolorist; rounds for watercolors and opaque media; and single stroke and script shapes for lettering and watercolor painting. In other words, Erminette brushes cover the field.

Anyone who uses a new material will naturally compare it to something he's previously used. Right here, we have to be honest and say that the action of a red sable brush on a surface — oil or watercolor — cannot be duplicated or surpassed by any material. Any painter who has used a fine red sable brush has an instant love affair with the way it acts. The adjustment he will have to make to the Erminette will be in its resilience or springability. But the adjustment is worthwhile because the Erminette brush has great stamina and durability, works reliably and, of course, is priced right for many painters' pocketbooks.

The following is a list of the complete line of Erminette brushes:

4700B Brights for oil and Hyplar® Acrylic in sizes 1, 2, 3, 4, 6, 8, 10, 12, 14, 16, 20

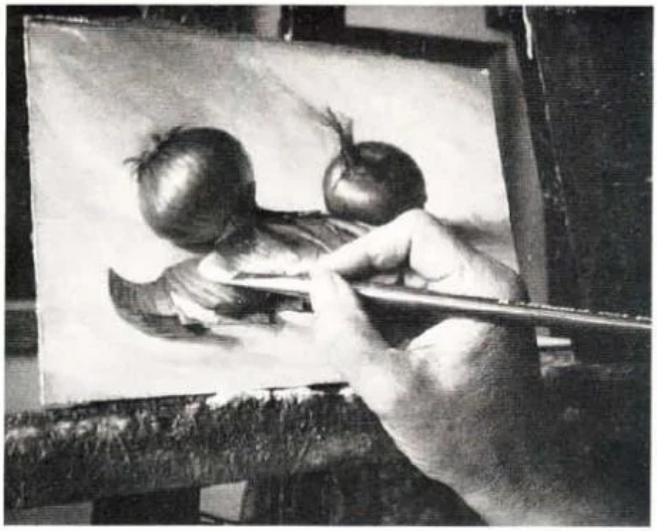
4700R Rounds for oil and Hyplar Acrylic in sizes 1, 2, 3, 4, 6, 8, 10, 12

4701 Short handled pointed shape for watercolors in sizes 000, 00, 0, 1, 2, 3, 4, 5, 6, 8, 10, 12, 14

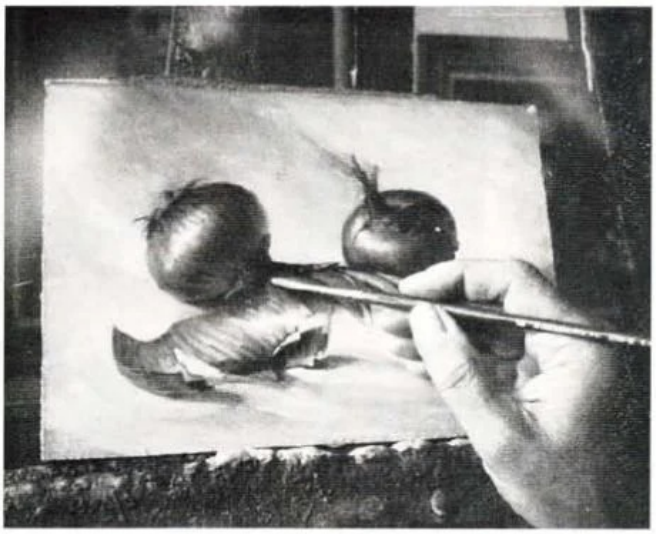
4702 Long hair for lettering and fine-detail painting in sizes 1 through 6

4703 Single stroke with flat shape for lettering and watercolors in sizes ⅛", ¼", ½", ¾", 1", 1½"

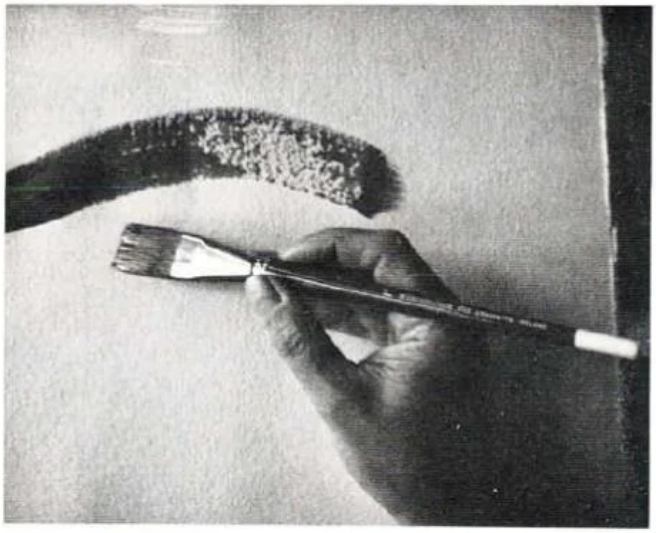
4704 Aquarelle with combination flat and pointed shape for watercolors in sizes ½", ¾", 1" ■



An Erminette™ Bright (4700B) is shown here in use, chopping in a shape with its razor-sharp edge.



The edge of the onion is being refined with a round Erminette™ brush (4700R).



Loaded with watercolor, a one-inch single stroke Erminette™ (4703) sets down a wide wash of color across the paper. The brush's sharp edge is clearly evident here.

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PALETTE SCRAPINGS™

This is our shop talk department. In it we deal with questions about painting principles, techniques and materials. Your letters help us to write PALETTE SCRAPINGS, but if they're not accompanied by a stamped, self-addressed envelope we cannot send you a personal reply. Please address all inquiries to:

PALETTE SCRAPINGS DEPT., PALETTE TALK, 460 West 34th Street, New York, N.Y. 10001

My teacher says I don't squeeze out enough paint. How can I do this without being aware of the cost of the paint?

It's obvious that you're very concerned with how much your materials are going to cost you. Since you are aware of cost, you'll be interested in Grumbacher's new line of oil colors. They're called Golden Palette® and are priced in three series: Series I colors are $1.25 each; Series II are $1.45 each; Series III are $1.65 each. These low prices can easily help to remove the inhibitions that are created in some people by the expense of the material.

* * *

What is the least number of colors I could use for an oil painting?

The colors pictured in Figure 1 – along with white and black – make an ideal limited palette. They are, from left to right: Cadmium Yellow Light, Cadmium Orange, Cadmium Red Light – the light, bright warm colors; Alizarin Crimson, Phthalo Green, Phthalo Blue – the cool colors; Burnt Sienna and Yellow Ochre – darker versions of orange and yellow. You'll find this selection an adequate one for sketching outdoors or for a portrait sketch class – that's how versatile they are. The colors shown on the chart are all Grumbacher's new Golden Palette Oil Colours tinted with white to show their tonal ranges.

* * *

What is meant by a loose style of painting?

One factor of a loose style is using a lot of paint. Of course, you'll never feel free or loose if you don't have an ample amount of paint on your palette. The economy of Golden Palette Oil Colours could help you immensely to loosen your style, for you'll squeeze out more and use more.

* * *

In Grumbacher's ads that show the Pre-Tested® color chart, each color shown has two shades. Please tell me what each color is darkened with.

The best way to identify a color, especially one in a very dark range, is to tint it with white. When preparing a color chart, therefore, it's customary to show each color as it comes from the tube (the mass tone) and with white added. The dark color you asked about is the mass tone.

* * *

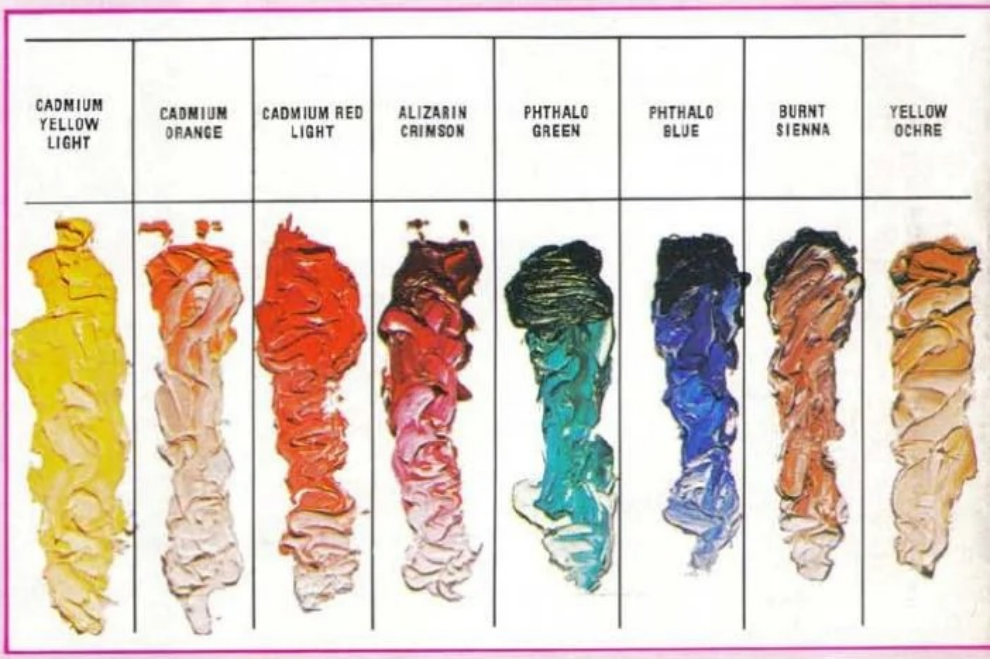
I've had all kinds of trouble painting water lilies and can't find instruction anywhere that will tell me how to go about it. Can you help?

After you've painted the water, mass in the pattern of all the water lilies with a mixture of Thalo® Green, Cadmium Orange and a little Burnt Sienna. Mass in this color with little short horizontal strokes. These brushstrokes will make the leaves look as though they're floating on the water. Now, right under the lily pad, add a touch of dark accent of Alizarin Crimson and Ivory Black into the leaf's color to show the little cast shadows on the underpart of the leaves. Next, with a mixture of Cadmium Red Light, Thalo® Red Rose and a touch of white, plop the blossoms on the leaves with short, vertical strokes to make them look like they're growing out of the leaves. Finally, lighten this mixture with more white and add some lighter tones to the blossoms to show the light striking them.

I am making the transition from painting watercolors and oils to Hyplar® Acrylics. Where can I get my numerous questions on Hyplar® answered?

We would suggest you get a copy of "The Art of Acrylic Painting," (B369) published in full color by Grumbacher. The paintings of many professionals are included in detailed progressions with explanatory texts. It should answer most, if not all, of your questions. This perennial best seller retails for $1.95. ■

(Figure 2)
GOLDEN PALETTE® OIL COLOURS
THINNED WITH TURPENTINE



(Figure 1) GOLDEN PALETTE® OIL COLOURS TINTED WITH WHITE

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the pro's nest

Meet With Mary Bielinski Mildbrandt

Art has enriched my life and I wish to share my knowledge and enthusiasm in this exciting and colorful world with you. I love the excitement of a challenge, therefore, I am a person who experiments happily with a new product. In working with the new Hyplar® Metallic colors — Thalo® Silver and Thalo® Gold — lots of good happenings took place. I'd like to tell you about them. Here's how you can do these yourself:

Undercoat an entire canvas with Thalo Silver (two coats and allow each to dry completely). Use a watercolor technique over this in large transparent washes with Hyplar Acrylic colors, thinned greatly with a half-and-half mixture of water and either Gloss Medium Varnish or Matte Medium Varnish. In the painting, "Monterey Trees," the colors used were Grumbacher Gray, Hooker's Green and Raw Sienna. Keep the colors flowing. I used a 1½" red sable stroke brush (=4119) for these washes. After completing the color work, allow the painting to dry. Now, once again with Thalo Silver applied with a dry brush technique using an Erminette™ Aquarelle™ one-half-inch brush (=4704), soften any hard edges that may occur.

Here's another technique that I used in my painting "Seashore": Start by underpainting your canvas with Thalo Silver and allow to dry completely. Then, with oil paint that's been greatly thinned with linseed oil, wash the color over this undercoating in a watercolor technique. I used Pre-Tested® Titanium White, Cerulean Blue, Burnt Umber and French Ultramarine Blue. A finishing touch with a toothbrush splatter technique across the sand, using a light and a medium blue.

(Editor's Note: Grumbacher Laboratories do not recognize this technique of combining oils and acrylics as permanent.)

In "Pacific Coastline," I underpainted with Thalo® Gold and then proceeded as described earlier. A new approach, however, was to mix the Thalo Gold into Hooker's Green Hyplar color which creates a beautiful glowing color for the water. For the rock effect I wanted, I textured it with Hyplar® Modeling Paste and when this was dry, I glazed the rocks with Burnt Umber and Hyplar® Gloss Medium-Varnish.

Whether it be oil, acrylic or watercolor, to explore, to experiment with a new technique is to learn to enjoy, to become alive and more aware of the world around you. Keep painting to express yourself. ■

"Seashore." In this painting, oil colors, thinned with linseed oil, are painted over the surface initially covered with Thalo Silver.

"Monterey Trees." First, an underpainting of Thalo® Silver. Then, Hyplar® colors greatly thinned with water are painted over in a watercolor wash technique.

Mary B. Mildbrandt attended Layton Art Institute in Milwaukee, the University of Wisconsin and the Santa Monica (Cal.) City College and then studied with some of this country's leading art teachers in various workshops. She is a member of the San Jose (Cal.) Art League, Santa Clara Valley Watercolor Society, Society of Western Artists in San Francisco and others. She teaches painting in her home town of San Jose.

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